THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."

No. 1448 *Thursday, July* 27, 1826. *Price* 1*d.*

☞ When going to the Play, Ask for *The Theatrical Observer.*

Haymarket Theatre.

"*Quite Correct,*" and *Paul Pry,* were performed here last night with the usual success.—The house was well attended.

English Opera-House.

The Death-Fetch was repeated here last night, with some judicious curtailments; our limits yesterday would not allow us to do full justice to the merits of the several performers engaged in this piece. To those who have not seen Miss Kelly in the part of *Louisa Rothè,* the just measure of praise due to her extraordinary acting would appear hyperbolical, whilst to those who have seen her it would be tame and inadequate; her delineation of this character will add to her already high fame; we cannot do justice to her most true picture of the varied feelings the wild superstition on which the piece is founded induces—it is, indeed, the perfection of the art; her dress and attitudes were most classical and beautiful; her manner of leaning on the urn is quite a study. Miss Paton, in every new part she undertakes, manifests an improvement in her acting perfectly surprising; her singing is too near perfection to admit of this; the author is much indebted to her; she was in brilliant voice. We subjoin the words of a bravura, which she gave with prodigious effect:—

Shadowy dead!—shadowy dead!
Dwellers in a world unknown!
In awe-tamed hope and holy dread
Your viewless sway we own.
Around, resound
Your voices, tho' we cannot hear;
Above, below
Ye come—ye go
In throngs, in hosts, and dare appear
To eyes unfilm'd by mortal fear.

Miss Goward contributed greatly to the success of the piece; her acting was excellent, and her singing equally so; one of her songs is the most original of the whole, and she gave it with an archness and effect that well merited the encore it obtained. Mr. Archer played with great judgment; his portrait of the visionary student is decidedly the best thing we have seen him do, and will add to his reputation greatly. Mr. Pearman sang with considerable force and effect, and played better than singers generally do. Keeley had a very difficult part; we hardly knew if meant to be serious or comic—at any

rate, his looks and terrors made it the latter; in the hands of almost any other performer this part would have failed. Mr Bartley had no opportunity to be more than respectable, but even this added to the good effect of the drama, which must be allowed, though sometimes a little heavy, to be of deep interest—it is well got up The scenery deserves commendation; the dimness and extent of the apartments are in excellent keeping with the story; the appearance of the *fetch* in the door-way of the closet of *Ebert's* room is admirably managed: we anticipate a successful run—*The Last Guerrilla* followed.—The house was extremely well attended.

"To the Editor of the Morning Post.

"SIR—Not wishing to give importance to a really trifling subject, or to obtrude myself further upon the Public, I shall take no other notice of a letter which appeared in your Paper of Friday, signed "One of the Female Choristers," than by giving a copy of the *only* communication which I received from the "*Ladies*" in question, that the public may decide whether or no my epithet of "impudent" was misapplied. "I am, Sir, &c.

"London, July 21, 1826." "G. B. VELLUTI.

"Copy of a Letter received by Signor Velluti, from the Female Choristers of the King's Theatre.

"Opera-House, June 30, 1826.

"SIR,—The *Ladies* in the Opera-Chorus beg to remind you of the promise* of remuneration for their attendance on the night of your benefit, and on the rehearsals of the Opera previously. They will feel sorry to *put you to any personal inconvenience by any other measures* than a written application, and they, therefore, trust that you will cause this application to be *attended to immediately*.

VENSOME,	E. STOCKGULER,	E. RUMMINS,
BEARDMORE,	FERON,	A CONWAY,
M. GOODWIN,	G. GOODWIN,	DANTON.
I. WELLS,	CONWAY,	

* Note by Signor V.—Only made to the Gentlemen Choristers.

Fashionable Exhibitions.—Open Daily.

Great Room, Spring Gardens, will close on the 5th of August, as the Premises are then to be pulled down.—MARSHALL'S NATIONAL PERISTREPHIC PANORAMA of the BOMBARDMENT of ALGIERS; also, the City as it appeared before the Battle, and all the Vessels engaged in that glorious Enterprise; the City of Algiers in Ruins, after the Battle, with the British Boats bringing away the Christian slaves, accompanied with appropriate description and Music.—Day Exhibitions from 12 to 5; Evening ditto, at 7 and half-past 8.

DIORAMA, Regent's Park.—Two New Views; the interior of Roslyn Chapel painted by M. Daguerre, and the City of Rouen, painted by Mr. Bouton, with various Effects of Light and Shade.—Open daily from Ten till Four.—N. B. Fine weather is not essential for seeing the present Views, as the Sunshine is produced with equal effect on the most Cloudy Day.

CITY OF BATH.—A splendid *Panoramic View* of this beautiful and fashionable resort, has been just added to the POECILORAMA, *Egyptian Hall*, Piccadilly, which also contains several other Views, equally interesting, particularly that of London in 1590, a most picturesque view, and full of associations connected with one of the most glorious periods of our history.

Theatre Royal, Hay-Market.

This Evening, the Farce of

'Twixt the Cup and the Lip.

Allright, Mr WILLIAMS, Mandeville, Mr RAYMOND,
Simon Pengander, Mr LISTON,
Jack Larkins, Mr VINING, Doctor Dunderhead, Mr YOUNGER,
Christopher, Mr ROSS.

Mrs Wagstaff, Mrs C. JONES, Mrs Freeman, Mrs GLOVER,
Charlotte, Miss A. JONES, Nanny, Mrs T. HILL.

After which, the Comedy of

PAUL PRY.

Colonel Hardy, Mr W. FARREN,
Witherton, Mr YOUNGER, Somers, Mr W. JOHNSON,
Frank Hardy.....Mr RAYMOND, Paul Pry.....Mr LISTON,
Stanley, Mr COLLIER, Harry Stanley, Mr VINING,
Grasp, Mr LEE, Doubledot, Mr C JONES, Simon, Mr ROSS,
Servant, Mr MOORE,

Mrs Subtle.....Mrs GLOVER,
Eliza.....Miss P. GLOVER, Marian.....Miss A. JONES,
Phœbe, Mrs HUMBY, who will introduce
"*The Lover's Mistake*," and "*Cherry Ripe*."

To conclude with the Farce of

Youth, Love & Folly.

Baron de Briancourt, Mr WILLIAMS, Florimond, Mr VINING,
Louis de Linval, Mr MELROSE, Antoine, Mr WILKINSON,
Dennis, Mr C. JONES, La Fleur, Mr COATES.

Arinette, Mrs HUMBY.
Clotilda, Miss A. JONES, Bona, Mrs T. HILL.

To-morrow, Paul Pry, &c.

A TOUT LE MONDE.

The Poets say, the cordial, hope, within our cup is thrown.
To make of life—(so runs the trope) the bitter draught go down.
No—Wine's the best of all delights, to quell our countless pains
Champagne's the best of Wines, and Wright's the best of all Champagnes.

☞ Vol. I. of *The Dramatic Register* is now complete.—It forms a concise and correct Daily History of the London Stage for 1825; may be had in 52 numbers, or in boards, at the Office of *The Theatrical Observer*, Price 6s. 6d.

Printed and Published by E. Thomas, Denmark-court, Exeter-change, Strand.
All Communications must be post paid.—Printing in General.

XUM

Theatre Royal, English Opera.

This Evening, (3rd time) a new Romance, in 3 Acts, founded on a popular Superstition, called

The Death-Fetch;

OR, THE

STUDENT OF GOTTINGEN.

The Music by Mr HORN.—The Scenery by Mr PITT.

Ebert, *(the Student of Göttingen)* Mr ARCHER,
Ludolph, Mr PEARMAN,
Doctor Von Sassen, Mr BARTLEY,
Hans, Mr KEELEY,
Matilda Rothè..... Miss PATON,
Louisa Rothè, Miss KELLY,
Martha..... Miss GOWARD.

To conclude with, the Farce of

Amateurs & Actors.

David Dulcet, Esq. Mr PEARMAN,
O. P. Bustle, *(with additonal Songs)* Mr G. PENSON,
Wing, Mr WRENCH, Berry, Mr CLIFFORD,
Elderberry, Mr BARTLEY,
Geoffry Muffincap, *(1st time)* Mr KEELEY,
Timkins, Mr MINTON,
Mrs Mary Goneril, Mrs. J. WEIPPERT.
Miss Mary Hardacre, Miss BODEN,

To-morrow, The Death Fetch, with The Last Guerilla.

Fashionable Exhibitions—Open Daily.

COSMORAMA, 209, Regent Street.—A Total Change in the Views;—Bregentz and Lake of Contance, Monnt St. Bernard, in Switzerland, Interior of St. Peter's Church and Place Navona at Rome, Berne, Exterior of the Pantheon at Rome, by Moonlight, Arsenal at Lisbon, Mont Blanc, Mount Vesuvius during an eruption, Jerusalem, three views of the Chateau and Park of Versailles, and the Interior of Canterbury Cathedral.—Open from 10, till dusk.—Admittance 1s.—Children Half-price.

MR. BULLOCK'S PANSTEREOMACHIA, or Model of the memorable Battle of Poictiers, 209, Regent Street. This celebrated Military Engagement is represented by upwards of 1500 figures, modelled in solid materials, and finished with strict regard to historical truth, and with accurate attention to the heraldry, chivalry, and costume of the period to which it relates—Admission 1s.

THE APOLLONICON, a Grand Musical Instrument, invented and constructed by Flight and Robson, patronized by the King, exhibiting daily, from 1 till 4, at 101, St. Martin's Lane.—The Instrument performs Mozart's Overture to Figaro, and Weber's celebrated Overture to Der Freischutz,—Admittance, 1s.